

1. Record Nr.	UNINA9910793152103321
Titolo	Music, art and performance from Liszt to Riot Grrrl : the musicalization of art / Diane V. Silverthorne, editor
Pubbl/distr/stampa	London ; New York, : Bloomsbury Visual Arts, 2019
ISBN	1-5013-3016-0 1-5013-3014-4
Edizione	[First edition.]
Descrizione fisica	1 online resource (305 pages)
Disciplina	780/.07
Soggetti	Art and music Performance art
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Compliant with Level AA of the Web Content Accessibility Guidelines. Content is displayed as HTML full text which can easily be resized or read with assistive technology, with mark-up that allows screen readers and keyboard-only users to navigate easily
Nota di bibliografia	Includes bibliographical references
Nota di contenuto	Contents -- Introduction - A work in two parts: continuities and discontinuities from romanticism to postmodernism /Diane V. Silverthorne (Central Saint Martins, University of the Arts, London, UK) -- Prelude - The musical in art /Jed Rasula (University of Georgia, Athens, USA) -- Part 1: The musicalization of art -- Spaces of intimacy, touch and temporality -- 1. Romantic musical celebrity and printed portraits: visual intimacy and mass-market distance /Alan Davison (University of Technology, Sydney, Australia) -- 2. Making an entrance: Manet's still life with hat and guitar /Therese Dolan (Temple University, Tyler School of Art, Philadelphia, USA) -- 3. Time in Fin-de-Siecle painting /Anne Leonard (University of Chicago, USA) -- 4. Erik Satie and the interart genre /Ann-Marie Hanlon (Dundalk Institute of Technology, Co. Louth, Ireland) -- 5. The 'Figure in the Carpet': M. K. Ciurlionis and the synthesis of the arts /Spyros Petritakis (University of Crete, Greece) -- Part 2: The musicalization of art -- Spaces of performance, sound and silence -- 6. Music, sound and light: embodied experiences of the modernist and postmodern Gesamtkunstwerk /Diane V. Silverthorne (University of the Arts, London, UK) -- 7. Squaring the circle: Wilfred's Lumia and his rejection

of 'colour music' /Nick Lambert (Ravensbourne College, London, UK) -- 8. In concert: the emergence of the audio-visual moment in minimalism /Meredith Mowder (Hunter College, The City University of New York, USA) -- 9. Riffing the index: Romare Bearden and the hand of jazz /Nikki A. Greene (Wellesley College, Mass., USA) -- 10. The politics of music and image in contemporary Iranian art: 'the impossibility of putting one's body and voice on a stage' /Kirstie Imber (Birkbeck, University of London, UK) -- 11. Contemporary feminist art, the musical: listening to the visual legacy of Riot Grrrl /Cara Smulevitz (University of Illinois, Chicago, USA) -- Postlude /Diane V. Silverthorne and Alan Davison -- Bibliography

Contents -- Introduction - A Work in Two Parts: Continuities and Discontinuities from Romanticism to Postmodernism -- Diane V. Silverthorne (Central Saint Martins, University of the Arts, London, UK) -- Prelude - The Musical in Art -- Jed Rasula (University of Georgia, Athens, USA) -- Part 1: The Musicalization of Art -- SPACES OF INTIMACY, TOUCH AND TEMPORALITY -- 1. Romantic Musical Celebrity and Printed Portraits: Visual Intimacy and Mass-Market Distance -- Alan Davison (University of Technology, Sydney, Australia) -- 2. Making an Entrance: Manet's Still Life with Hat and Guitar -- Therese Dolan (Temple University, Tyler School of Art, Philadelphia, USA) -- 3. Time in Fin-de-Siecle Painting -- Anne Leonard (University of Chicago, USA) -- 4. Erik Satie and the Interart Genre -- Ann-Marie Hanlon (Dundalk Institute of Technology, Co. Louth, Ireland) -- 5. The "Figure in the Carpet": M. K. Ciurlionis and the synthesis of the arts -- Spyros Petritakis (University of Crete, Greece) -- Part 2: The Musicalization of Art -- SPACES OF PERFORMANCE, SOUND AND SILENCE -- 6. Music, sound and light: Embodied experiences of the modernist and postmodern Gesamtkunstwerk -- Diane V. Silverthorne (University of the Arts, London, UK) -- 7. Squaring the Circle: Wilfred's Lumia and his rejection of "colour music" -- Nick Lambert (Ravensbourne College, London, UK) -- 8. In concert: The emergence of the audio-visual moment in minimalism -- Meredith Mowder (Hunter College, The City University of New York, USA) -- 9. Riffing the Index: Romare Bearden and the Hand of Jazz -- Nikki A. Greene (Wellesley College, Mass., USA) -- 10. The Politics of Music and Image in Contemporary Iranian art: "the impossibility of putting one's body and voice on a stage" -- Kirstie Imber (Birkbeck, University of London, UK) -- 11. Contemporary Feminist Art, the Musical: Listening to the Visual Legacy of Riot Grrrl -- Cara Smulevitz (University of Illinois, Chicago, USA) -- Postlude -- Diane V. Silverthorne and Alan Davison -- Bibliography

Sommario/riassunto

"Opening with an account of print portraiture facilitating Franz Liszt's celebrity status and concluding with Riot Grrrl's noisy politics of feminism and performance, this interdisciplinary anthology charts the relationship between music and the visual arts from late Romanticism and the birth of modernism to 'postmodernism', while crossing from Western art to the Middle East. Focused on music as a central experience of art and life, these essays scrutinize 'the musicalisation of art' focusing on the visual and performing arts and detailing significant instances of intra-art relations between c. 1840 and the present day. Essays reflect on the aesthetic relationships of music to painting, performance and installation, sound-and- silence, time-and-space. The insistent influence of Wagner is considered as well as the work and ideas of Manet, Satie and Cage, Thomas Wilfred, La Monte Young and Eliasson. What distinguishes these studies are the convictions that music is never alone and that a full understanding of the 'isms' of the last two hundred years is best achieved when music's influential presence in the visual arts is acknowledged and interrogated."--

Bloomsbury Publishing

Opening with an account of print portraiture facilitating Franz Liszt's celebrity status and concluding with Riot Grrrl's noisy politics of feminism and performance, this interdisciplinary anthology charts the relationship between music and the visual arts from late Romanticism and the birth of modernism to 'postmodernism', while crossing from Western art to the Middle East. Focused on music as a central experience of art and life, these essays scrutinize 'the musicalisation of art' focusing on the visual and performing arts and detailing significant instances of intra-art relations between c. 1840 and the present day. Essays reflect on the aesthetic relationships of music to painting, performance and installation, sound-and- silence, time-and-space. The insistent influence of Wagner is considered as well as the work and ideas of Manet, Satie and Cage, Thomas Wilfred, La Monte Young and Eliasson. What distinguishes these studies are the convictions that music is never alone and that a full understanding of the "isms" of the last two hundred years is best achieved when music's influential presence in the visual arts is acknowledged and interrogated
